DESIGN

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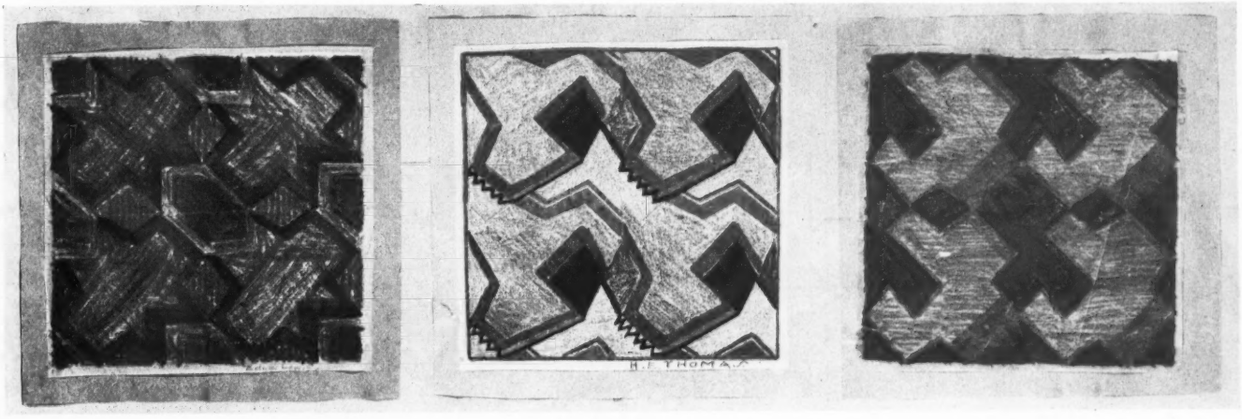


Edna Lewis H. E. Thomas C. Millar

NEW SURFACE PATTERNS

Adelaide Everson

AT first glance this problem may have a rather mechanical appearance, at least in its early stages; but for those interested in following its procedure I believe it will be found stimulating. In the invention of any sort of design, even of those that are not made for a definitely given purpose, the problem becomes more vital and more intriguing if there are to begin with, certain specified limitations. Without any such checks the designer, and even more particularly, the student, would be quite at sea as to how to begin as well as how to proceed. The field of design is too enormous. The bewilderment occasioned by too few limitations probably exists inversely to the age and experience of the student. I have seen young children for instance, completely at a loss when confronted with a request by an inexperienced teacher simply to "make a design" or an illustration for some story, whereas, when the problem was narrowed down to an illustration of a given size for a definite incident in the story, or a page heading or decoration in border form with units representing two forms mentioned in the story, the children were stimulated to great inventiveness. An older and more experienced student if given a task so broadly stated would probably either ask for more definite directions or decide for himself upon certain requirements to which he would adhere in creating his design.

This does not mean that I think every problem, or even a majority of problems, should have a mechanical diagram as a basis. The use here of such a diagram merely shows how it is possible, using one as a sort of check or limitation in this specific problem, to develop abstract pattern that is both ingenious and logical and therefore educational.

The diagram upon which all of these patterns are built is extremely simple. It may be drawn in any size. But for students, probably five or six inches would be convenient. The instructions for drawing the diagram are as follows:

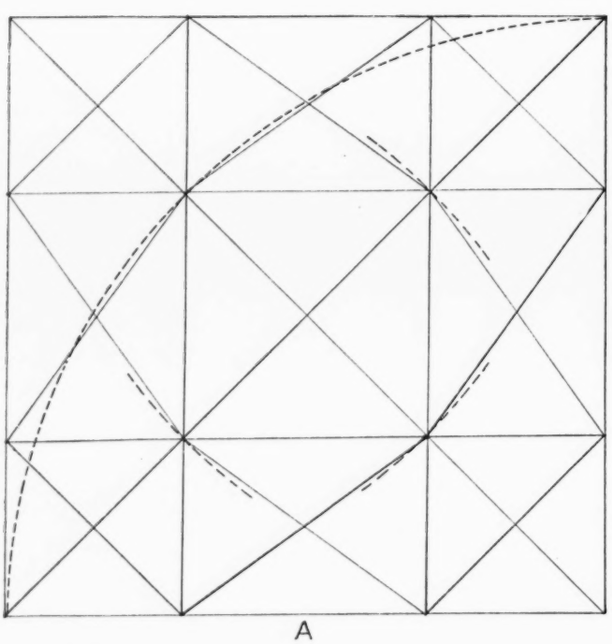
1. Draw a five inch square (using 45° Triangle).
2. Draw the two diagonals of this square.
3. On these diagonals, from each corner, mark off with a compass, the length of a side, in this case, five inches.
4. Through these points draw two horizontal and two vertical lines, from edge to edge of the square.
5. Draw both diagonals of each rectangle thus formed.

After this has been done (see Figure A) the "mechanics" are over. From this point on the invention of the pattern becomes a game or a puzzle, for which the diagram serves merely as a set of "rules". And a very fascinating game it is, as any one may see who tries it.

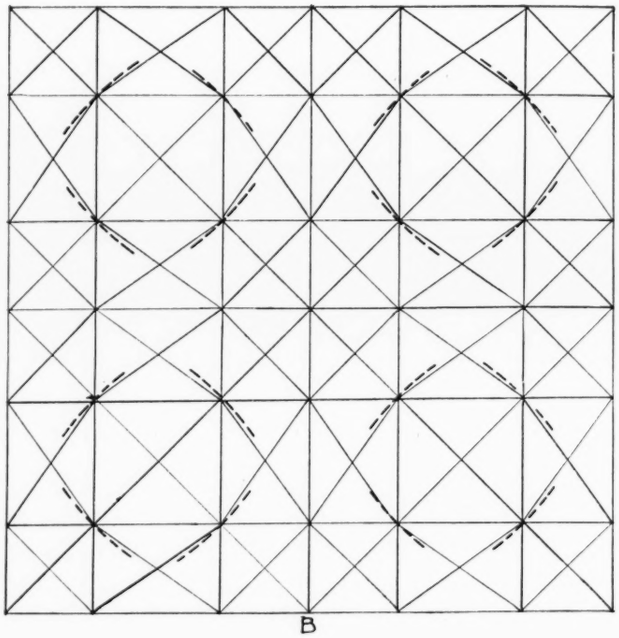
For the next step, have many sheets of tracing paper, about an inch larger all around than the diagram. Place one over the diagram and by drawing only over lines that are a part of it, preferably only diagonals, invent a unit or shape in outline only, which shall touch all four sides of the enclosing square. To procure the most interesting results, this unit should be a single form as in Figs. 1, 2, 3, 4, 1a, 2a, 5a, 6a, 7a, and 8a, rather than subdivided into a large and a small shape as in Figs. 5, 6, 3a, and 4a.

There may be those who will think that this is all very amusing while it lasts, but that the number of possible shapes derived in this way would soon be exhausted. It will, however, be found that a very great number of different units can be obtained. In a class of forty students, each inventing six different units, I have had a comparatively very small number of duplicates, and the variety is astonishing. The mere fact that there are some duplicates in a large class need not be at all disappointing, for after all, these unit shapes are only points of departure for further developments into all-over patterns, borders, etc. It would even be interesting for an entire class to use the same foundational unit, and then each member develop it in his own way into one or more all-over patterns. There could still be an enormous variety in the final designs.

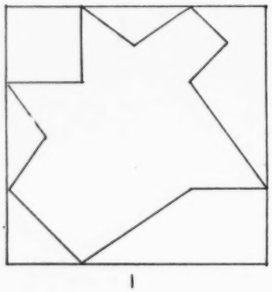
Before the best units are chosen for repetition in an



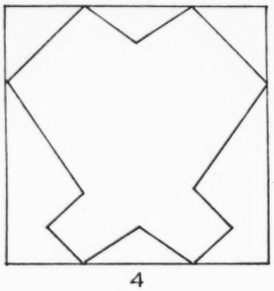
A



B



1



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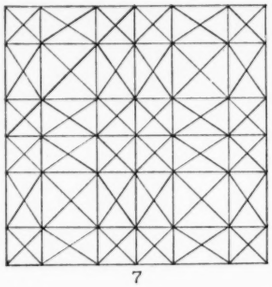

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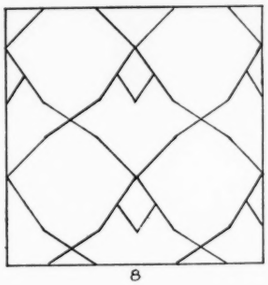

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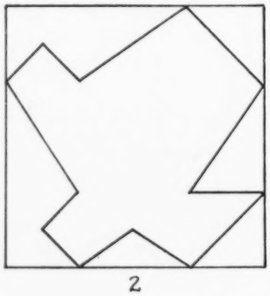

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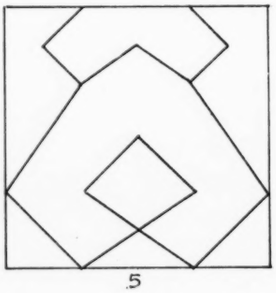

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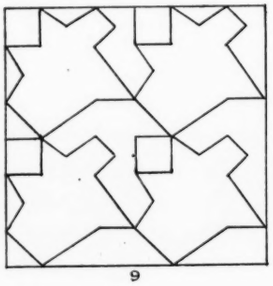

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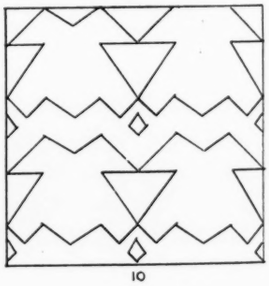

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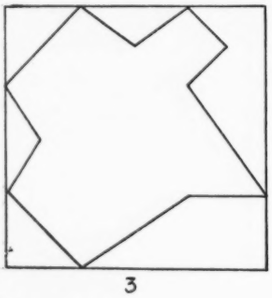

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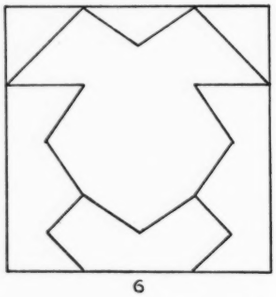

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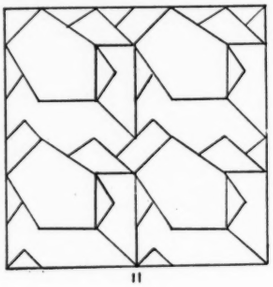

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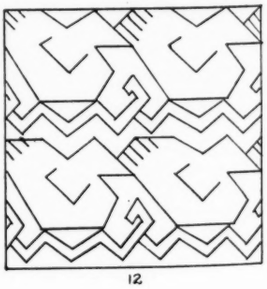

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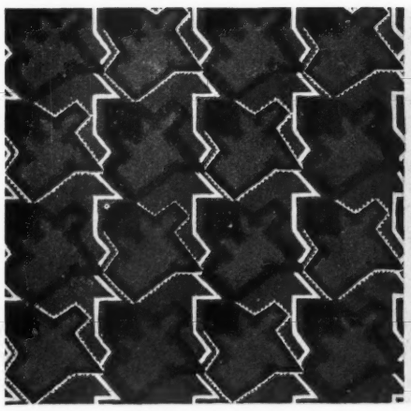
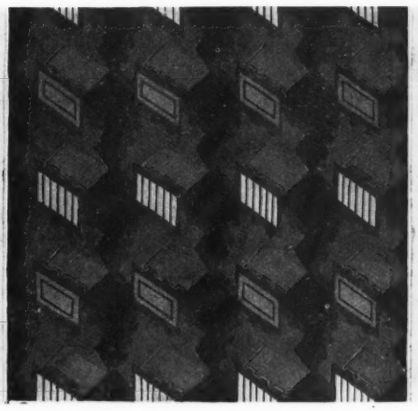
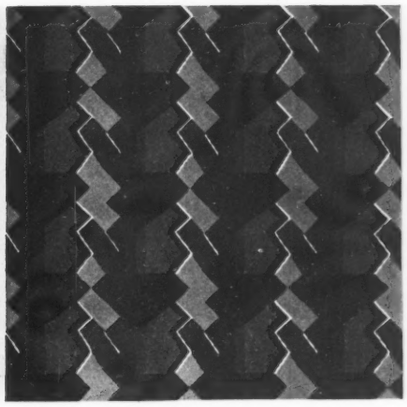


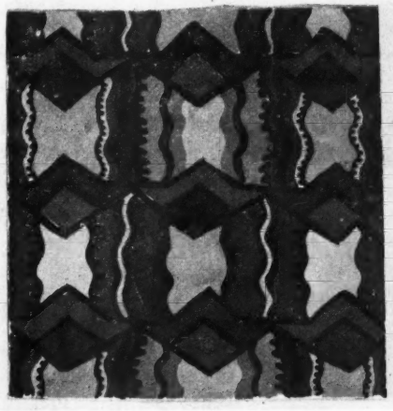
D. Brown



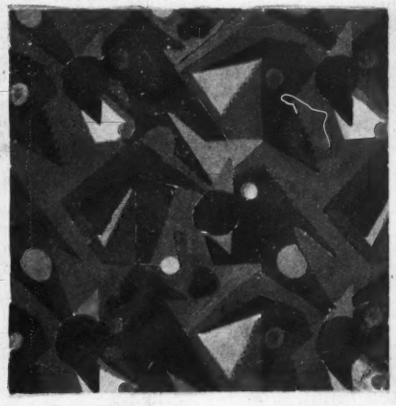
M. Heuisler



K. Frisch



Ivis Nelson Hawse



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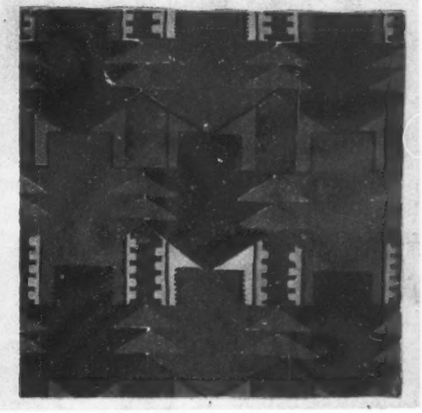

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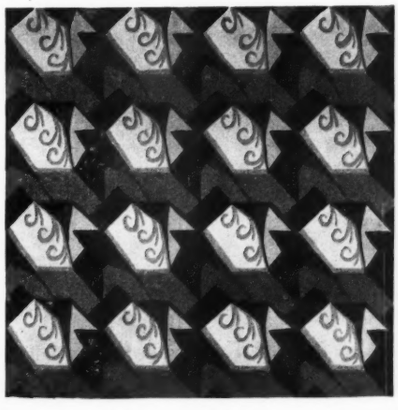
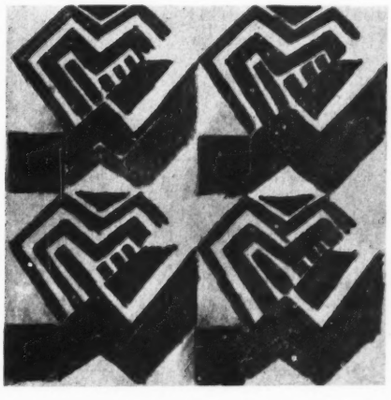
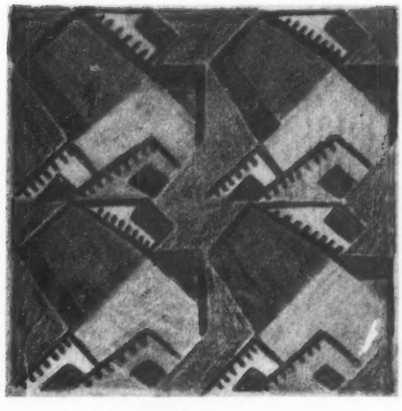


L. Seitz



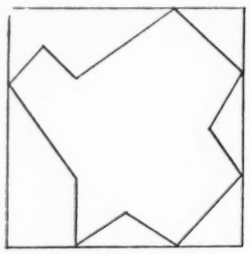
Charles Shewbridge

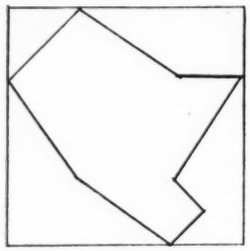


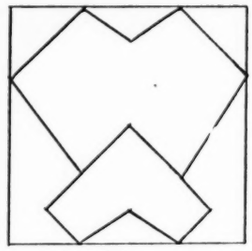
Charles Shewbridge

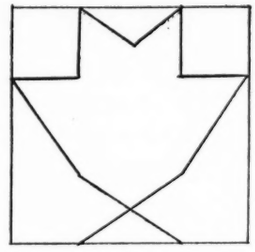
all-over design, it should be pointed out that the units whose opposite sides are unlike each other, as in Figs. 1, 2, 3, 1a, 2a, 7a, and 10a, will probably produce more varied and unusual patterns because the auxiliary shapes formed by repeating the unit in both directions will be irregular rather than bi-symmetric.

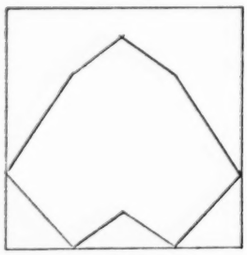
If an all-over pattern is one of the objectives, the designer or student should draw a five inch square, dividing this into four squares, and in each of these two-and-one-half inch squares make the same diagram (Fig. B), that he made in the original large square; thus forming a trellis of lines as in Fig. 7. Then with tracing paper over this new trellis, he may take any one of his units, make it in one of the small squares and then in the other three exactly the same, as for instance, Unit 1 is used in Pattern 9. This divides the whole area with sufficient variety so that very little else has to be done to this particular pattern in order to complete it. Some units however, are not in themselves so adequate. If the original unit has been composed so that it does not touch the sides of the enclosing squares, as was suggested above,

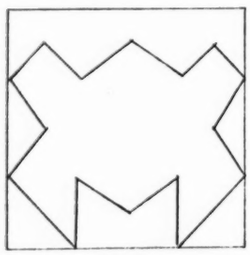

1a

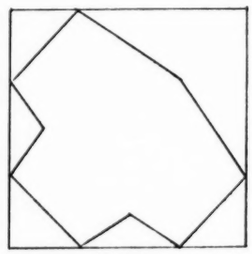

2a

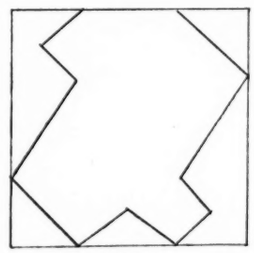

3a


4a


5a


6a


7a


10a

—for example, Figs. 5a and 6a, when the unit is repeated, it will be found that these units float, so to speak, in a large unbroken background area. The problem then is, where to place certain lines that will cut that background into spaces that will vary in size and shape and yet be subordinate to the original unit shape. Figs. 5b and 5c show two possible developments of Unit 5a. Emphasizing the original unit by the proper distribution of dark, middle and light values, "decorating" some edges for variety, and evolving an harmonious color scheme, are the steps necessary to the completion of the problem. Of course, each step requires a fair amount of experimentation before the final drawing is done on heavy paper or board, and painted with tempera colors. In the experimental stage tracing paper and a very good set of crayon pencils in a variety of the best colors, will be found excellent for quick effects, though some students prefer to work directly in tempera color on tracing paper for their try-outs.

If we examine some of the designs made by my students at the Maryland Institute and exhibited at the 1926 exhibit of the Eastern Arts Association, we shall find that Fig. 8 was the original foundational space division for Fig. 19 by Helen Ballard, and that Fig. 8a shows the design at an intermediate stage in its evolution; that Fig. 9 was developed through Fig. 9a into Fig. 13 by Dorothy Brown; that Fig. 10 was worked up by Margaret Chohany into Pattern 17, and that Fig. 11 grew to be Fig. 16 at the hands of Lorie Seitz.

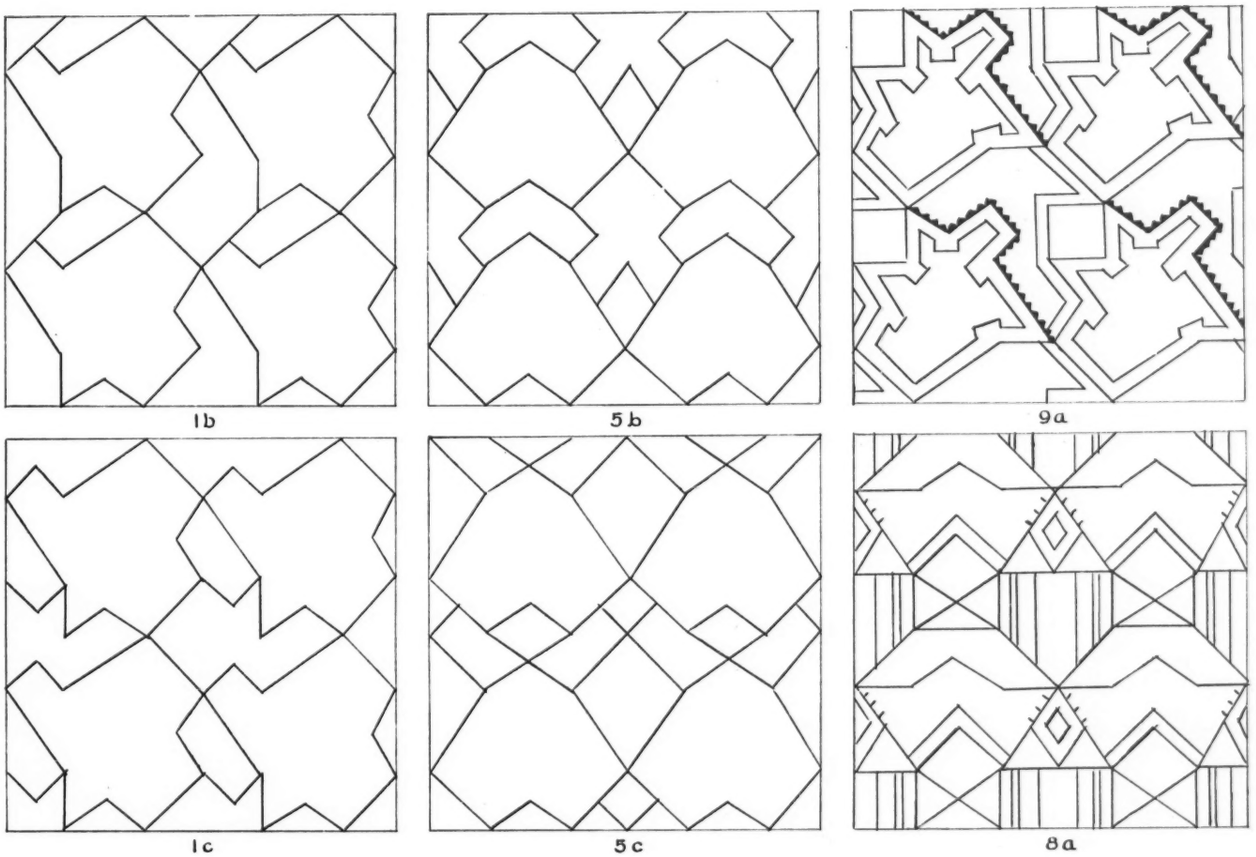
These designs were originally made as an experiment in design but were later used in a competition for designs for printed silks; the treatment of the surface, selection of colors, etc., depend somewhat on what use is to be made of the final product. In Figs. 17, 18, and 19 texture has been suggested by the way the paint has been applied, in strokes just open enough to avoid flatness.

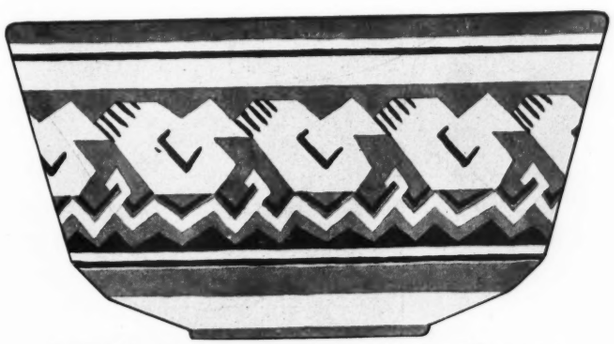
In most of these designs the students have held pretty closely to the original "rules of the game", in that they have used straight lines almost exclusively. In developing the area that comes between units it is a good plan to divide the space so that with as few and as simple lines as possible, two shapes are formed, one medium-sized and the other quite small, leaving the original unit the predominating shape. Also, in the further evolution of the pattern as a whole, it is well to admit lines that are parallel to lines already in the pattern.

As mentioned at the beginning, one unit may suggest many patterns. Fig. 11 is in reality, the basis for Fig. 16, and yet to someone else Fig. 11 might suggest Fig. 12. Designs like these have been used most effectively as covers, jackets, and end-sheets for children's books. Fig. 12 might be appropriately used on a book about a little duck and is quite similar to one made by one of my students for an original poem about "Pickety-Peckety", a little yellow hen. This is, perhaps an unusual angle of approach to the use of animals, birds, flowers and other somewhat representative forms in design. But I believe the forms so derived are more interesting and more simple and unusual,—proceeding from the abstract to the "real", than if the student used the opposite and older method trying to schematize a realistic object or being. Figs. 23, 24, and 25 are freely done try-outs, in all of which the student, Ivis Nelson Hawse, has used the diagram only as a starting point or stimulus to her originality, Fig. 25 showing a particularly distant and dizzy flight of fancy from the rules and regulations.

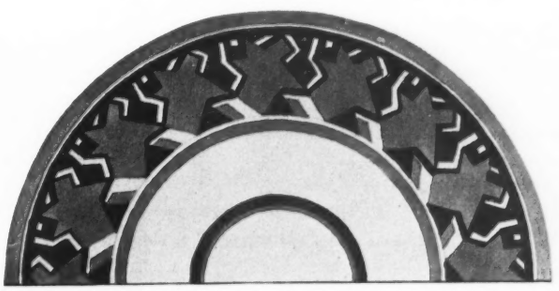
In Fig. 20 and 21 we see how in only three values, all-over Pattern 13 may be adapted to use as the decoration for a cup and saucer. And Fig. 22 is a possible use of design 12, in border form, on a bowl.

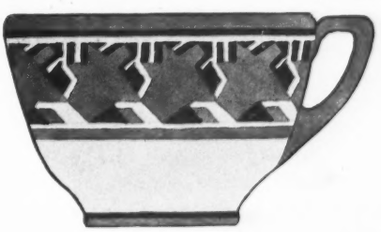
Some will perhaps say after following the method of procedure used in this problem, that in the finished textile designs there are certain slight irregularities and deviations from the rules of the game or the "straight and narrow path" laid down. This is quite true. And why not admit some curved lines, some irregularities, differences of texture, of paper, certain individual touches? These are exactly what we hope for most earnestly,—some new and different "slant" or view point on the basic idea. And so this whole process may be only a point of departure for some alert mind to take up and use for his own individual conception. The limitations stipulated and followed at first will never continue as limitations alone, but will be a spur to greater investigation and invention on the part of those who really have something to express.





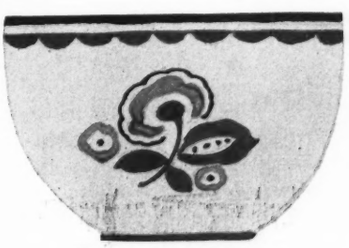
Application of Units from "New Surface Patterns"
by A. Everson





Application of Units from "New Surface Patterns"
by A. Everson

Creamer—Jetta Ehlers



Bowl—Jetta Ehlers

WALL PANELS

Ida Wells Stroud

SIZE 14″ x 32″ was chosen for the wall panels, to be executed on canvas in oil paint, in very flat decorative tones, and there was no limit to the number of values or colors to be used.

The class had been having lessons, problem upon problem, for two school years, one day a week each year. Studies in tones of black, grey and white, as well as those in color had preceded this lesson, but this was to be the largest and most important one, in fact the test of the year's work.

Each student was allowed to choose his or her own subject, only certain things being tabooed. Several small sketches were made by each to start with; some suggestions were offered by the teacher, just to set the ball rolling, as it were. These small ones were about three inches high in black and white and the best on each paper was chosen as the one to be enlarged and elaborated. Mechanical drawing paper may be bought by the yard, in either white or yellow. This takes the charcoal very nicely, so it was used for the dark-and-light drawings which when completed in charcoal were copied in color.

Instead of working at the desks in the usual way, as many as there was room for, were pinned on the wall or to the upper edges of the blackboards around the room, so the students could work standing. When all available space had been taken, large drawing boards were propped upon the desks, serving very well as easels. Because the panels were so large, it was quite necessary for students to work in such a way that it was easy to step far enough back to see the entire composition at once in order to get a comprehensive view of the subject as a whole; also to know if the points they wished to bring out, really had carrying

Gertrude Vail Flory

M. Turo

M. Dodd

TILE—EGYPTIAN MOTIF—ANNA GROGAN

MARCH, 1927
SUPPLEMENT TO
DESIGN
KERAMIC STUDIO

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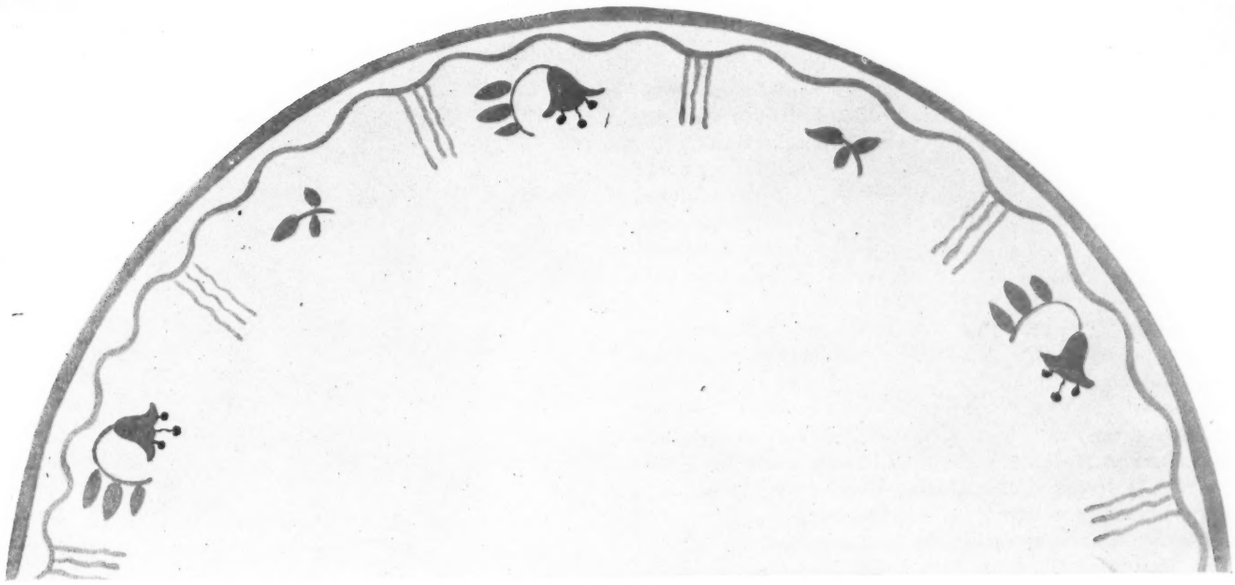
SYRACUSE, N. Y.



Plate—Jetta Ehlers

Doris Pape

H. Stevens

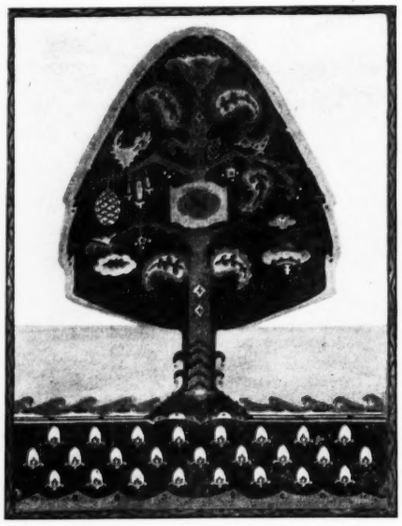
S. Jones

power, or strength enough to hold their own against other parts of the design. Also if all "held together".

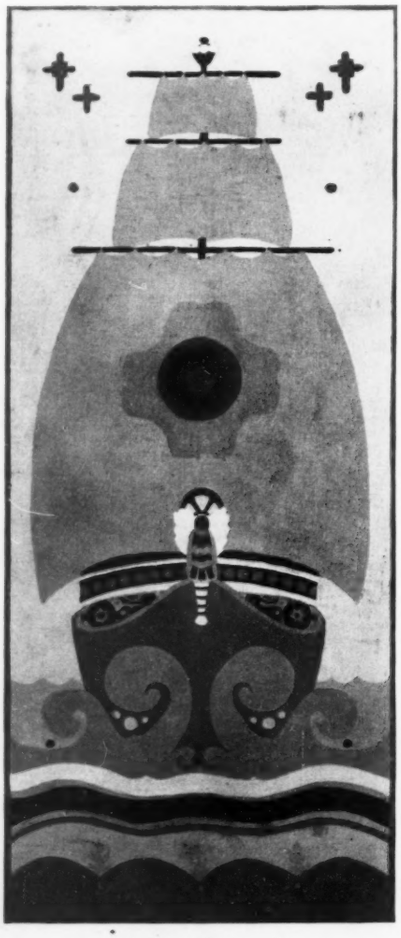
All the flowers, trees, houses or people shown are not intended to look like real things, but are fanciful interpretations of the ideas which they are intended to express. Such as we have perhaps never seen but love to think.

As is usual with all our work, the large divisions and masses were though of first, the pattern being considered more important than the subject matter. When these were satisfactorily established the smaller parts were taken up and lastly came the final details. Each doing their own part toward bringing about a harmonious whole.

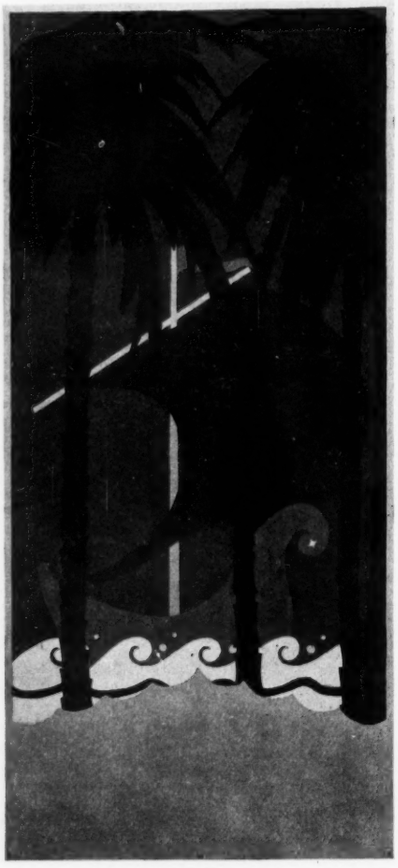
As the illustrations show, the decorative treatment was insisted upon and strictly held to. These panels are painted on unmounted canvas of a good texture, bound on the edges with surgeon's tape, that was afterwards colored, they are intended for wall decorations, to be used just as they are without further framing, something like the Japanese Kakemonas. In the one by Miss Shirley Hinchcliffe, the big ship sails in a stately manner on convential blue green and yellow green waves, indicated by angular lines of varying widths. Her color scheme is dark violet, blue green medium,



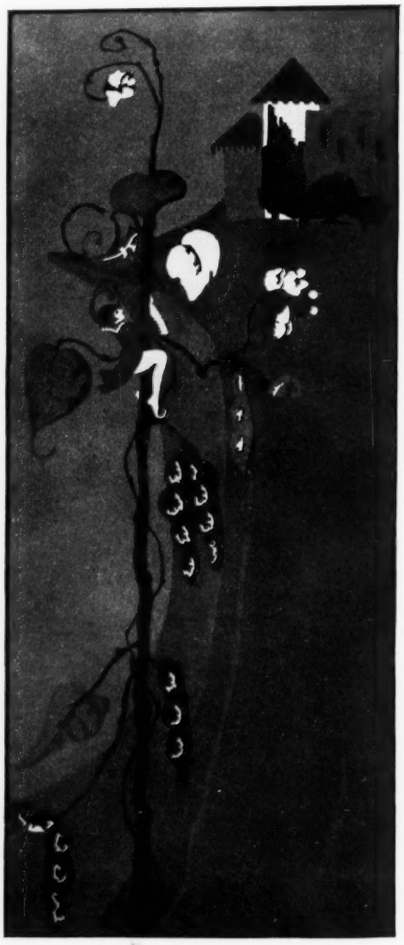
Eleanor P. Foster



Shirley Hinchcliffe



E. W. Somers



Ida Marder

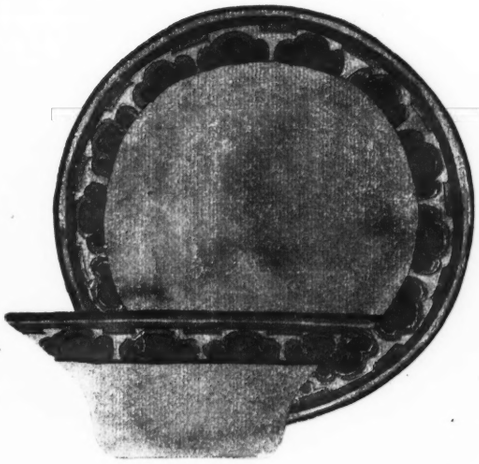
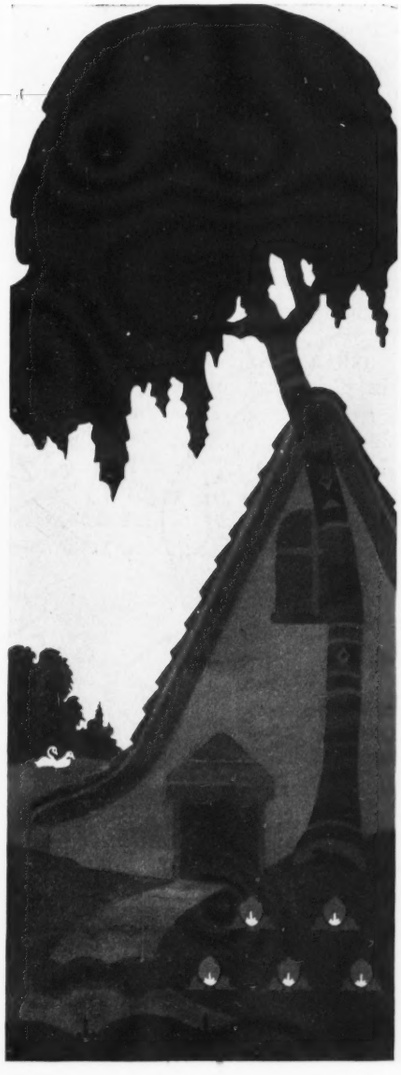


Plate and Bowl—V. Rhoades

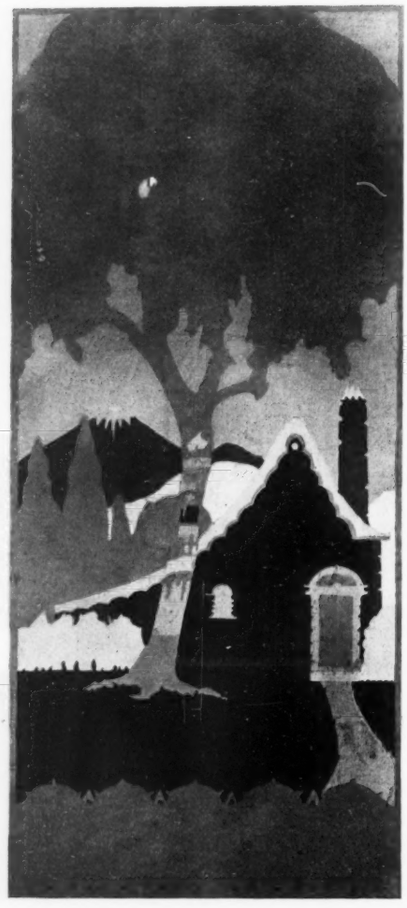
Plate and Bowl—H. B. Hunt

D. Willinghouse

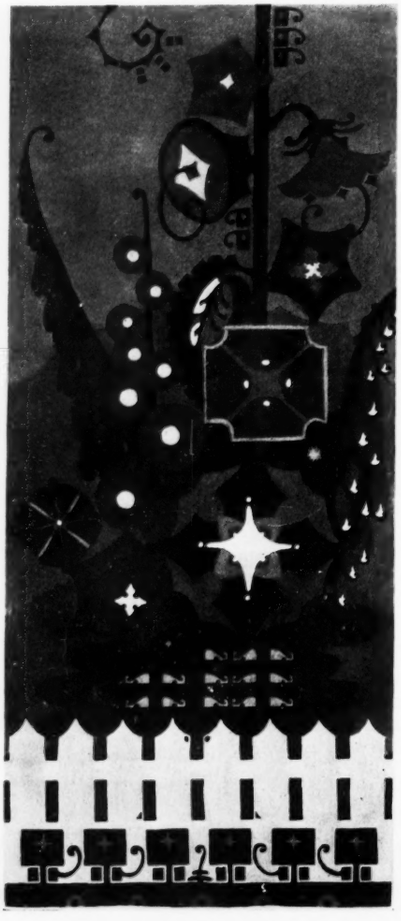


E. Hasler

E. Godwin



W. Schwarts



A. Williams

J. Soltys

yellow green, orange red, orange, yellow, and red violet light, with much of the canvas showing in places. The binding on the edge is blue green.

The lute player, shows a scheme of blue green dark, violet medium, and for the different lights Miss Jones uses yellow green, green, orange, yellow and red violet.

Miss Lighthipe shows a child with wind blown tresses and draperies, under a large tree on the edge of a bank.

The tiger and decorative tree, by Miss Willinghouse is done in blue, violet, salmon pink, and yellow with plenty of the canvas showing.

Miss Somer's light red orange boat with orange sail rides gaily on white water behind blue violet ground and green blue trees. Red violet also comes into the scheme.

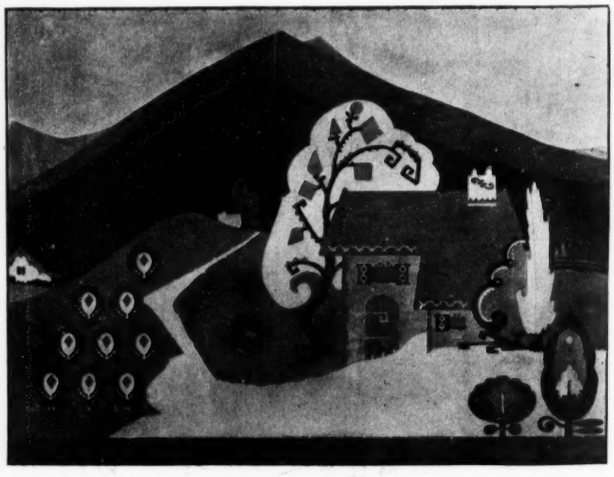
Miss Hasler has used a quaint, queer little house with a lovable entrance, one that makes us just long to enter and see all the fanciful things that must be in such an odd place. Her color scheme is deep blue violet, blue, green blue, green, yellow green, very light yellow, grey and red violet.

The horizontal rectangle is the work of Miss Margaret Webster. She wished her panel to be an over mantel one and has chosen a theme similar to that suggested by the country surrounding her own home. Here are rolling hills, a charming house and some very interesting trees, grouped so as to form a most attractive pattern of dark-and-light which came out well in color also.

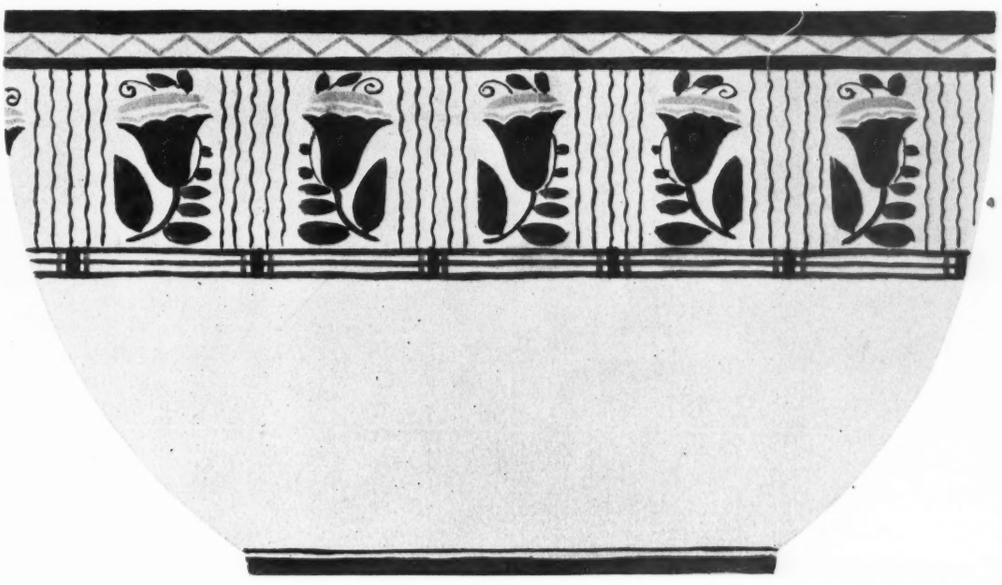
By special permission Miss Foster made her panel for a fire screen, choosing a conventional interpretation of a tree for her work.

Sitting complacently on a bank beneath a thin tree we find an old easterner, and this panel, by Miss Dodd, is done in deep violet, Chinese red, very bright green, blue, red violet light, and the background is light yellow.

The gnome sitting in a violet tree, by Miss Godwin, wears a blue green suit, and violet cap; other colors are bright orange red, and orange yellow. The background is golden yellow.

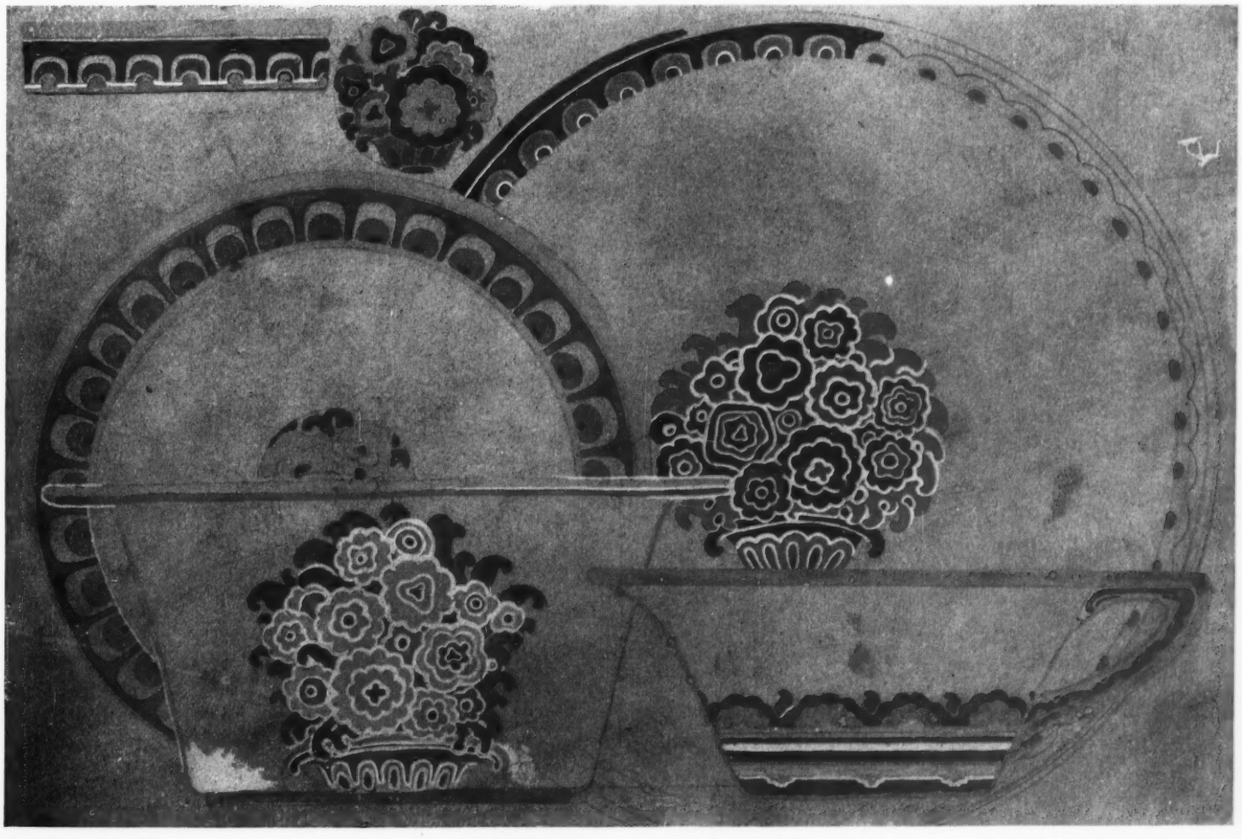


M. L. Webster



Bowl—Jetta Ehlers

All lines, except narrow line at base, Grass Green; zigzag and two narrow forms at top of flower, two sides of group of three spots, ½ Wistaria, ½ Amethyst. Flower and center spot of group of three, Scarlet, also narrow line at base. Darkest touches Black.



Breakfast Set—A. A. Robineau

Color Schemes—No. 1. Edge of plate Lilac, Celtic Green, Azure ½, Mulberry ½, Wistaria. Same colors in center with the addition of Citron Yellow centers to flowers.

No. 2. Edge of plate Egyptian Blue, Florentine No. 1 ½, Neutral Grey ½, Grass Green, Yale Blue. Same colors in centers.

No. 3. Edge of plate Lotus Yellow, Orange Red, Sand ½, Florentine No. 1 ½, Citron. Centers same with addition of Mulberry for deepest shades.

No. 1

ANIMALS AS A SOURCE OF DECORATIVE MOTIFS

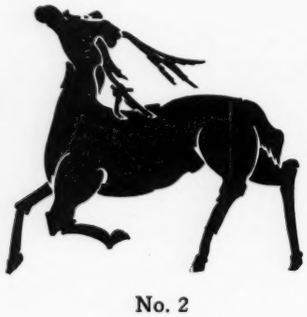
N. B. Zane

STEVENSON'S lines, "The world is so happy for a number of things, I think we should all be as happy as kings", should apply, it seems to me, especially to the designer. The world in which a designer lives is full of riches—riches that make the wealth of his creative happiness. Toward them he has but to have and to cultivate a real observation, an observation that takes time and pleasure to note, to scrutinize, to compare and to classify and keep some kind of record. This kind of observation means thinking. It isn't a garden of dreams for lazy minds. It is the field of work for minds that are alert and like to feel themselves grow and enlarge by the work that they do. Real observation is more than an accidental consciousness of the passing of an object before one's field of vision. Real observation is real thinking, making judgments, and a record of those judgments by sketch or by camera is the real beginning of many a fine design. Very often we are too busy, too hurried, too many things to see to admit of a real observation and a record. Further, unless we are very persistent, faithful students, we are usually too busy to take the suggestion of the record that we have made, follow up that suggestion by some creative effort that turns the idea into a motif. Perhaps primitive man could observe his object, make many observations and form his conclusions and put his idea into some applied art effect, all in one, unified, sustained effort. Perhaps the earlier phases of civilization than our own allowed the creative observer and worker more time and fewer interruptions. At any rate, if our thinking and working as designers is to be intermittent, broken by the clock into separated class-room hours, by duties and by play, we can give ourselves great aid by forming a good, lively habit of observation that keeps our minds sensitive and responsive and an equally faithful habit of making records. Use your camera. It cannot replace the sketch habit; it doesn't do the same thing and hasn't the training value that ready, accurate sketching has. But the camera does serve a busy person. It piles up many records which at the proper time can be referred to for more complete study.

Now, in this world of things to be observed, this world of riches for the designer, no objects have a more appealing interest than animals. Being live, active, responding things, liable to instant change of position, expressive of many moods and purposes, they are stimulating subjects for the sketcher's pencil or his quicker camera. As examples of Nature's design in themselves they arrest our attention and our appreciations. They exhibit something to think about in the adaptability of form to function—in the rabbit's leg for jumping and the tortoise's shell for protection—unity of design, rhythm of movement and variety in form and texture. The illustrations for this paper might be examined, then, not merely as decorative motifs to be copied or used as inspiration for original work. Rather should they be studied as manifestations of ideas or combinations of ideas for which they stood in the minds of the persons who observed them as well as the sense of pattern that prompted their presentation. By pattern I mean the arrangement of lines, shapes, tones in which arrangement rhythm, balance, variety, harmony and unity may be present.

In a study of No. 1, the King of Beasts is endowed with something of his traditional sturdiness and majesty, quite in keeping with the heraldic significances of younger centuries. He is drawn from a textile design. He is very much more than a silhouette of a naturalistic lion. While his head and mane come in for central attention, the rest of his body and details of tail and claws indicate a feeling for

No. 3



No. 2

No. 4

No. 5

Block Print—N. B. Zane

interesting mass and spot and edge accent. He offers very limited statistics in terms of the anatomy of a lion but his designer knew enough of the qualities of a lion to give him a structural unity, to make his head carry his body and his shoulders support his mane and head; but far and above that, this lion is a personal, creative interpretation—a design. We know, if we study the other illustrations, what kind of observation the designer exercised, what qualities he meant to express and what his personal fancy was in the matter of pattern and how naively or how sophisticated he was in carrying them out.

No. 2, from a Chinese woven textile, while suggesting a more or less naturally silhouetted form, indicates an appreciation of body action and expresses something of the swing and force that are involved.

No. 3, also from a Chinese tapestry, is very much more at rest, poised, and by its white line divisions exhibits the designer's love of variety in shapes and edges.

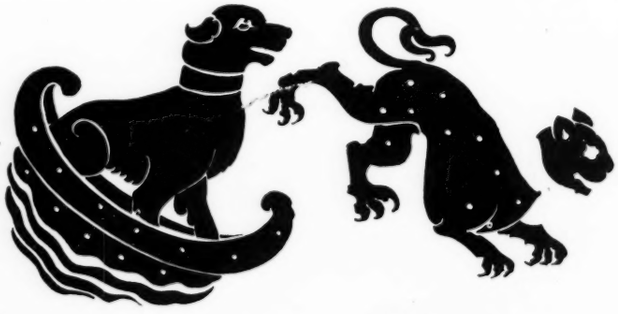
Nos. 4 and 5 are drawn from bronze altar guardians, also Chinese. They are extremely rich and decorative in their original form, but produce good, relatively simple, interesting spots when reduced to black-and-white line and mass.

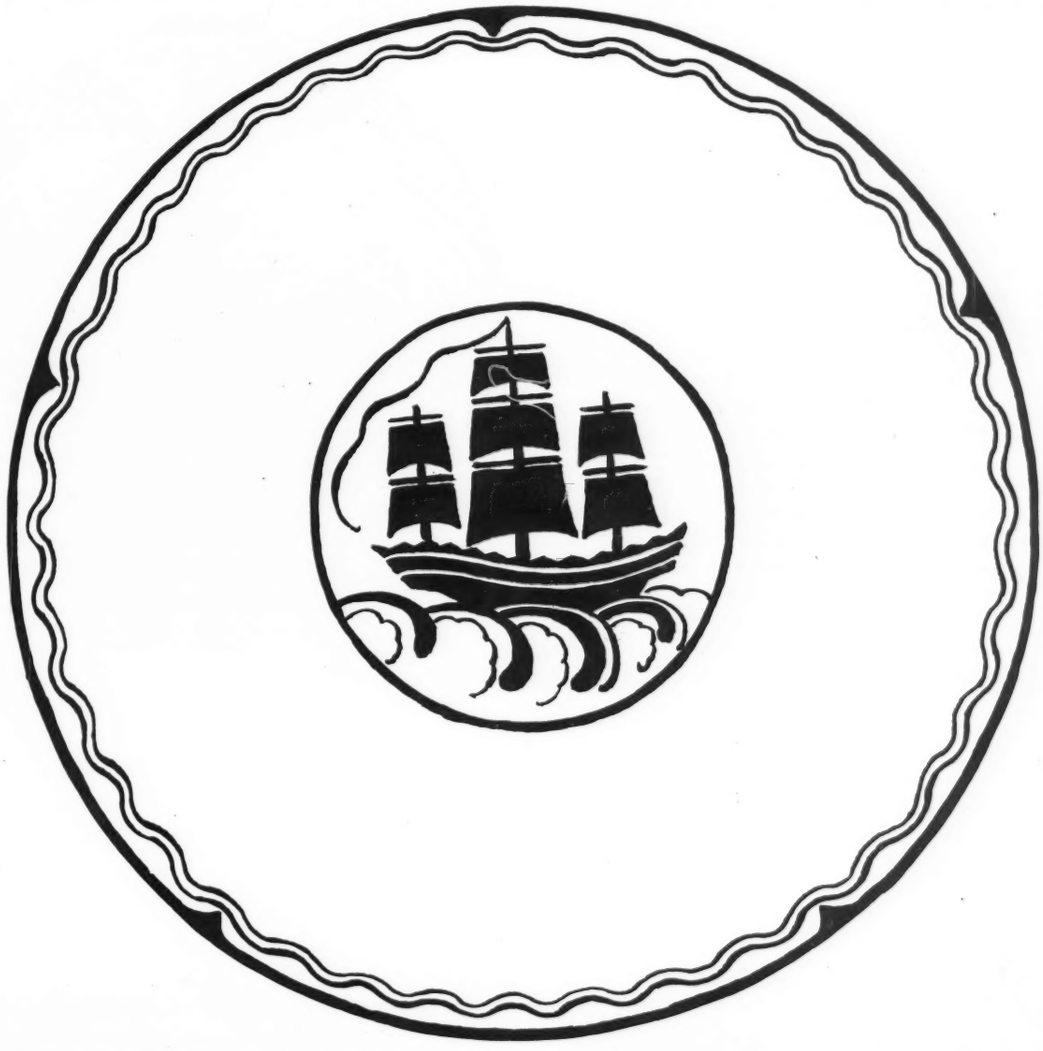
In No. 6 we may observe a dignified symmetrical arrangement of unicorns with a central decorative tree motif from an ancient brocade in which the idea of space-filling for a circle is evident.

The student is urged to study the other illustrations for what they may hold both in point of view and pattern. With the exception of the two bronzes above mentioned as source material, the illustrations have been derived from historic textiles or are produced from linoleum block prints of much less elegance. Of course, the best procedure for the student

No. 6

is to sketch and study animal source material both from nature and from historical examples in order to understand what may be chosen and how they may be treated; then, especially, to do original work with such material as he may be able to find. The motifs here illustrated are suggestive for application in gesso, batik, embroidery, etched metal and carved wood.





BEGINNERS' CORNER

Jetta Ehlers . . . 328 Belmont Avenue, Newark, N. J.

"WE TRY A SHIP"

ONE of the most popular motifs used in the decorative art today is the ship. We find it sailing along merrily on lampshades, on screens, or painted furniture and the like, and it also finds a place in the decoration of china. It suggests a very interesting and appropriate decoration for china for the summer home by the sea. Men too like these things and a set for the bachelors apartment is a good solution of that ever pressing question "What to give a man." If the bachelor is something of a sea-dog he will doubly enjoy the gift. That is one reason, or rather, two, why I have chosen the ship motif for our problem, but there is a stronger one. China painters in general are rather hide-bound in using flowers, only as a decoration. This is all wrong.

The whole natural world is filled with things which may be interpreted in pattern. What charming designs for instance are made from birds and the various animals. The human figure also. Who does not know and admire the Quimper ware with its quaint figures? But so many go right along, much like the old story of the man and the red necktie. It does not make any difference what they paint so long as it is roses. Get away from that sort of thing into fresh fields, and you will do better work. It is so easy to sink into a rut and everyone should guard against it. Do the very opposite sort of thing to that you have been used to doing once in awhile. If you just naturally fall into working in a very fine and delicate way break away from it and do something very broad and impressionistic. You have no idea how it will freshen you up to do this.

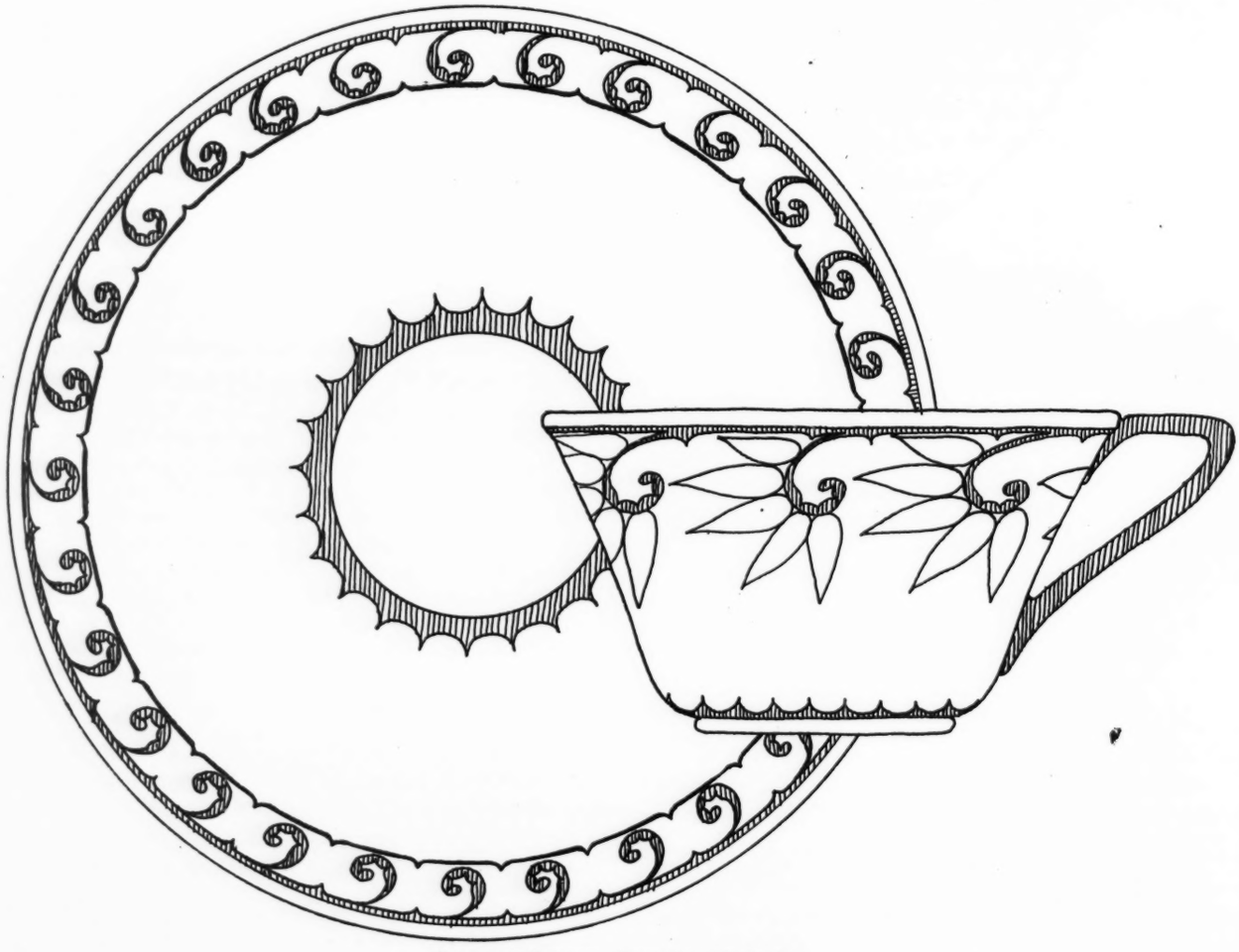
To work out this problem the first step will be to make a careful tracing of the design. Place this in position on the plate, measuring accurately to find the exact center. Fasten in place at the two upper corners with small pieces of adhesive plaster. Next slip under this tracing a piece of graphite impression paper and go over the drawing with a tracing point of some kind. Next go over the tracing with India ink, using a fine pen. Rub this ink line down with a piece of fine sandpaper until the line is a light grey, and then you may proceed with the painting. The design given is planned to be carried out in blue, the same mixture which I gave about three years ago. As I imagine new readers will need the directions, and some old followers of the page may not have used it, I am giving it once more. This good blue is composed of two parts Banding Blue, one part Copenhagen Blue and one part Copenhagen Grey. Bind this together with enough painting medium to mix it into a stiff mass. Thin with fresh, clean turpentine until it is the right

consistency to flow freely from the brush. Hold the brush, a No. 2 or 3 pointed sable, almost perpendicular as you work.

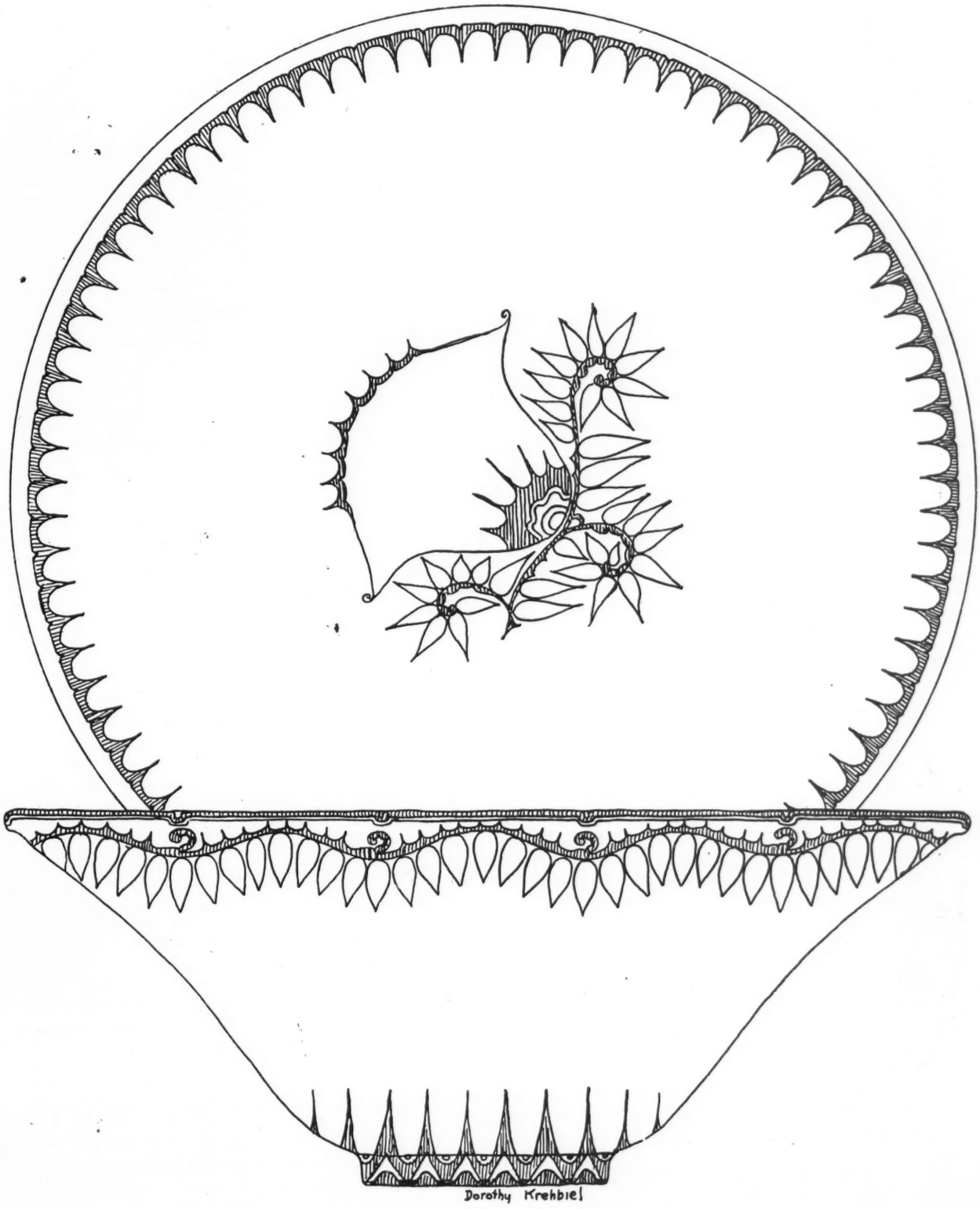
Do not add more medium as you go along, but thin with turpentine, which you will need to do frequently as the color dries quickly. As the constant mixing with turpentine tends to make the color more oily, thin out only a portion of it at a time. In this way you will avoid the excess of oil. The color when applied should dry quickly and be perfectly dull. If it appears glossy, too much painting medium has been used in the first mixing and it will be liable to chip, so it will be best to scrape it off and do it over again. If the foundation mixture is too oily, simply add more of the dry color to it. Do not pile on the color in working, but float it on in a solid even coat which does not show any lumps or ridges. It is safest to do this for one firing, so work carefully and neatly with that in mind. A clean brush slightly moistened with turpentine will clean up any irregular edges.

To sum up the main points; *do not* use too much medium in mixing the color. It should be decidedly stiff before the turpentine is added. *Do not* thin the entire mass at once. Use a portion of it at a time and it will work much better. *Do not* use old and oily turpentine. *Do not* fire this mixture more than once. It can be done, but safer not to. *Do not* allow yourself to get in a rut with your work, and *do not* be afraid to venture into fresh fields and to try new ideas.

Tea Tile in Gold and Silver



Cup and Saucer—Dorothy Krehbiel
Color Scheme—Light Green, Celtic two-thirds, Citron one-third, Gold and Peacock.



Bowl and Plate—Dorothy Krehbiel

Color Scheme—Gold, Peacock Green, Light Celtic or White, Peach Pink, Citron two-thirds, Celtic one-third, Chinese Blue, Scarlet, Lilac.

Fig. 1

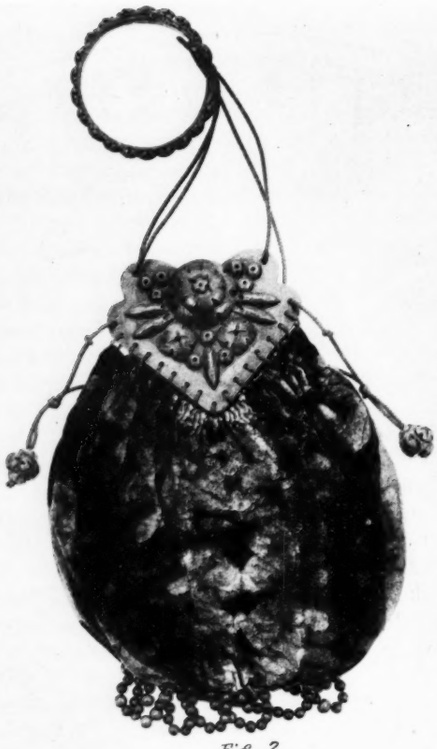


Fig. 2

Fig. 3

"HAPPY EVER AFTER"

Katherine M. Gillespie

"AS a nuptial gift, the handsome prince clasped a chain of rich jewels around his beloved one's neck, and swearing eternal love, they lived happy ever after." Thus ended the old fairy tale, which filled me with longing to possess just such a chain.

Even at that early date I had a dim mental picture of the beautiful chain which was to materialize from my childish inspiration.

To lovers of line and color, the production of a beautiful object, regardless of what went into the making of it, will prove a source of unending delight. There is no better way of expressing one's individuality than by producing some dreamed of ornament; such an ornament will invariably fit its author as some purchased thing never could.

In the production of "Happy Ever After" objects, one need not stop at personal adornment; any number of useful and beautiful things can be made, such as purse tops, curtain pulls, jewel boxes, lampshade decorations, or any object where a relief decoration is desired.

The tools necessary in the production of "Happy Ever After" objects are as follows:

A six inch thin taper file	A scroll saw
A triangular gouge	A drill or gimlet
A sloyd knife	A tube of Le Pages Glue

And a sheet of No. 0 sandpaper.

Figure 1 shows "the Princess Chain" which is made up of fifty beads. These beads have the appearance of being very intricately carved, very similar to the Chinese carving.

The materials used in this chain are:

Three hundred, (or two gross and twelve), No. 18, dome-shaped wooden button molds, and
A box of Mrs. Hailmanns' No. 470-C Cubes, which can be bought from the Milton Bradley Company.

There a great number of interesting shapes which came under the name of button molds, and any number of lovely things will be suggested to the worker when once initiated. When a great number of molds are to be used, it is best to buy from a wholesale house for the sake of economy and variety: they are always willing to sell a reasonable amount. In buying the molds one should be careful to select the ones which are cut cross-grained as they are more easily notched than those cut with the grain. By looking closely one can easily tell the difference.

The first step in producing the "Princess Beads", is to prepare the cubes for decoration; this can be done more easily in a sitting position, working at a table. A cube is placed on a working board, with the perforation which runs through it, in a perpendicular position. It is held in place with the thumb and forefinger, while the lower corners are cut off with a sharp knife, pressing the blade downward and inward toward the board. This leaves the end of the cube which has been trimmed, octagonal in shape: do the same to the other perforated end and the cube is ready to decorate.

Place the button mold on the board, flat side down, then with the triangular-shaped gouge, notch a small triangle in each of its four sides. This will produce a rosette form. When a sufficient number have been notched, they are to be glued to the six faces of the trimmed cube. When the glue has thoroughly dried, (which takes about twenty-four hours) the face of each rosette is filed across with two intersecting lines, forming a cross. This gives an added interest, because it makes an interesting centre for each rosette. The beads are then strung on a wire, where they are to remain until entirely finished.

The next step is called "priming", which is the first coat of paint to be applied. All paint should be well mixed with the palette knife and reduced with two parts of turpentine and one part Japan drier to a smooth running consistency before applying to the wood.

To paint the beads: They are placed on a board and held in place by holding one end of the wire, while with the other hand the paint is applied by stippling it on with a brush in vertical strokes, turning them all the while so that all parts are covered, using the paint sparingly to avoid runs. They should have at least two coats of paint and a coat of varnish to insure their wearing quality. Twenty-four hours should elapse before the second coat of paint is applied. If a certain tone is desired, (like old turquoise for instance), the beads should be painted with a mixture, using Zinc White with sufficient Permanent Blue to give the desired depth of chrome; a very small amount of medium Chrome Green will tone and soften the color without killing the blue.

By turning old turquoise in different lights, there is very often revealed, different variations of blues and greens. This effect can be obtained by first allowing the last coat of paint to dry; then apply Light Green paint very sparingly, by just touching lightly with the tip of the brush, say for instance on one side of rosette, while on the other side a darker blue could be applied, all the while allowing the light blue of the background to predominate.

When all is dry, the beads are given a coat of varnish, and when dry they are finished by going over their entire surface with a coat of Burnt Sienna which has been slightly greyed; this final coat is wiped off with a cloth, leaving the warm color in the interstices of the carving. This effect is suggestive of the lovely old turquoise of ancient Egypt. To make the wash add enough Burnt Sienna to Zinc White, to produce a warm tone, slightly grey it by adding a touch of Black, then mix well with the palette knife until the desired shade is produced.

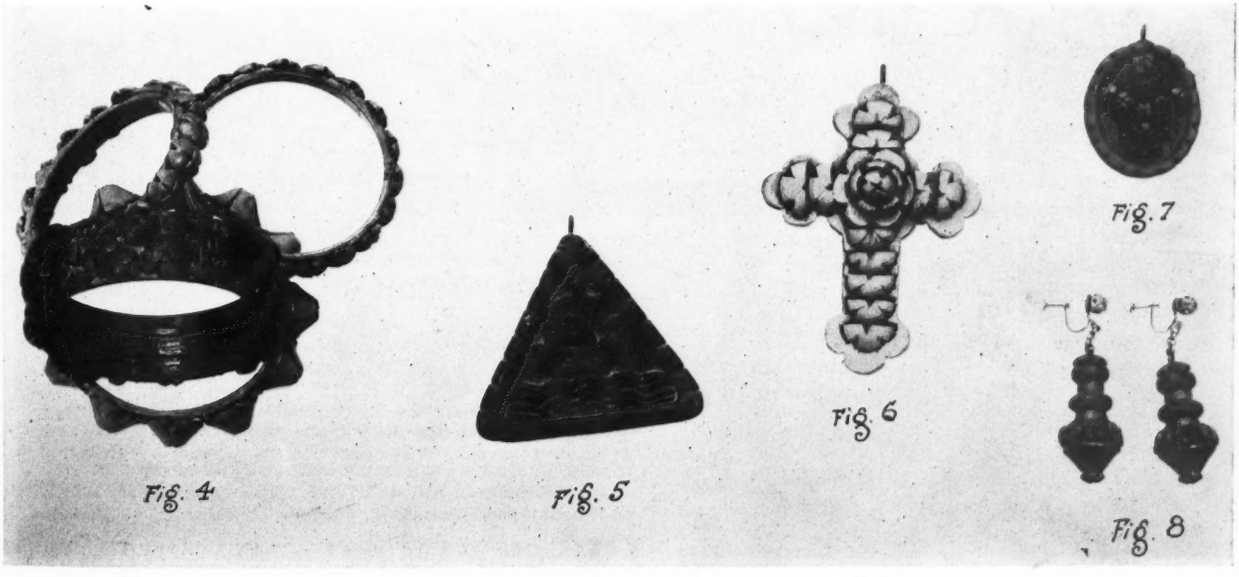
An interesting way to string "Princess Beads" is to use an antique silver cord, with a knot appearing between each bead. Two and a half yards of cord is necessary for stringing fifty "Princess Beads" which show the intervening knots.

Fig. 2 shows a bag. The top was sawed out of an oak board an eighth of an inch thick, which was decorated with notched and filed button molds of various sizes. Holes were drilled in the wood and thread rings were passed through them, which were buttonholed. These buttonholed rings were used to sew the batik tapestry in place. An embroidery hoop was decorated and used as a handle; other head-shaped button molds were used to decorate the bottom.

Fig. 3 shows a chain and scarab pendant. The chain is made up of small bead button molds, interspersed with larger beads and an occasional "Princess Bead". The larger beads which are grouped with the "Princess Beads", can be of a different color, such as complementary or analogous. In this instance the small beads and the "Princess Beads" were painted an orange color, with variations. The two large beads which appear on either side of the "Princess Bead" were painted a medium green blue. The scarab pendant is sawed out in two pieces, of very thin wood, with the scroll saw. The wood from a cigar box makes very fine material and is easily obtained; the lower piece of wood should be at least an eighth of an inch larger all around than the top.

After sawing the wood in an oval shape, the design is drawn, and shallow grooves are incised to bring out the pattern. Then the end of each line where it touches the edge is notched. The lower part should be notched at interesting intervals and at the top there should be a perforation, which can be bored either with a gimlet or drill to admit a spring ring. A small screw eye can be used in place of the spring ring, if so desired. The top oval is then glued carefully in place, and allowed to dry. All rough edges can be smoothed by rubbing with No. 0 sandpaper.

The pendant is then painted orange color which, after the second coat has dried, is treated with another darker tone; this can be made of Burnt Sienna with a touch of



white. With the tips of the fingers the darker color is deftly rubbed on, allowing it to shade into the orange color in various places; say, for instance, part of one side of scarab with a small bit on the other side. Then rub a still darker brown into the Sienna spot, bringing the shading to a climax. Treat the orange beads in the same manner, then varnish. A greyed blue green wash should then be applied and wiped off. These beads should be strung without the intervening knots.

Fig. 4 shows an assortment of different sized bracelets. Take, for instance, the largest bracelet in the group; this was made up of three of the smallest sized embroidery hoops, glued together, one on top of the other. It was decorated with different sized button molds which had been previously notched and filed. Several spaces were left bare and decorated by applying glue to the bare spots and then sprinkling with the tiny bits which had been notched out of the button molds. This gave a fine little touch to the whole. It was then finished in a dark coral tone.

The small bracelets were decorated with No. 18 button molds, and painted to resemble jade. Several of these single hoop bracelets, painted different colors and grouped together make a charming addition to any toilette. Where a smaller bracelet is desired, the hoop can be made smaller by first soaking in warm water. This causes it to separate at the joint. Glue is applied to the end of the opened hoop which is then forced into another hoop of the same size, where it should remain until thoroughly dry. An attractive feature of this type of decoration is the fact that it does not chill the flesh, and it has an advantage over any other jewelry of like proportions, because it lacks the weight.

Figs. 5, 6 and 7 show different types of pendants.

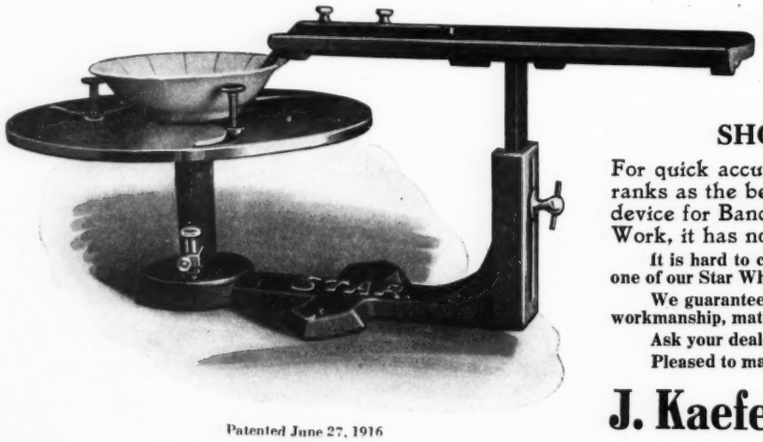
Figs. 5 and 7 were painted a coral color, and when dry, were given an antique appearance by brushing into the carving a medium greenish grey wash, which was wiped off, leaving just a suggestion in the background. Fig. 6 was painted to imitate old ivory.

Fig. 8 shows a pair of earings which were painted to imitate old turquoise, and mounted with antique silver.

As a school problem, this new craft should prove very popular; being on the order of pick-up work, there is no stage in its progress where one cannot stop at a given time, and for the girl student, at least, should prove a delightful occupation.

Block Print—N. B. Zane

Pitcher—H. B. Paist



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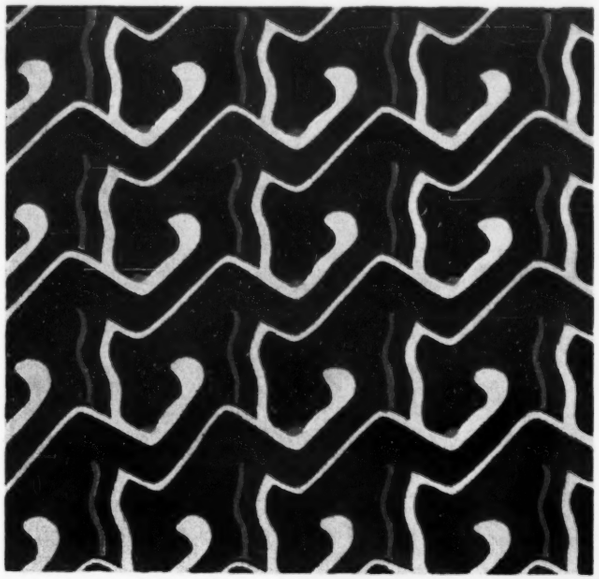

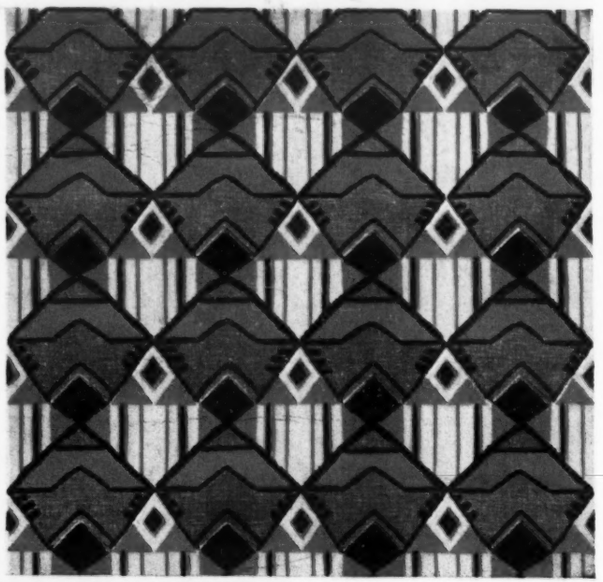

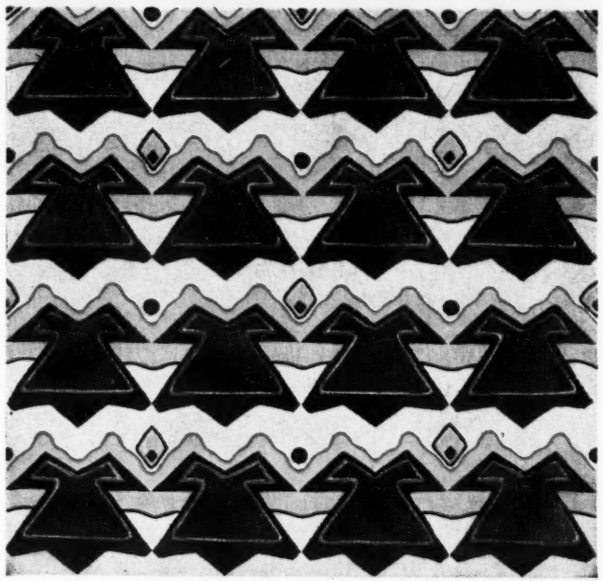

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